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BISHOP

THE
CIRCASSIAN
BRIDE

2 February, 1800.—THE CIRCASSIAN BRIDE, opera by Henry Rowley Bishop, produced at Drury Lane Theatre, London.

The production of Bishop's first opera, "The Circassian Bride," while it did not perhaps foreshadow the composer's future fame, yet proved an opening for him, in spite of its brief career. Bishop, who had early showed a decided talent for music, had been placed under the tuition of Francesco Bianchi, an opera composer settled in London, and at fifteen had written the music for several ballets. In 1806 he had been appointed composer of ballet music at the Opera, and being ambitious, was naturally anxious to show what he could do in a more serious form of composition.

At last he succeeded in getting a three-act opera accepted at Drury Lane, and on the 23d of February, 1800, it was brought out with a cast which included some of the best actors and singers then in the company. Among the ladies were the popular Mrs. Mountain and Mrs. Bland, while Charles Mathews, John Braham, and Jack Bannister were a strong trio of players to carry any piece to success. It does not appear, however, that the opera was especially well received, and the loss of the theatre, the next day, with the destruction of the musical score, gave no chance for another opportunity to judge farther of the merits of Bishop's work.

The next day being a Friday in Lent, there was no performance at Drury Lane, but some careless workmen made an extra large fire in a small stove in the theatre and left it, with the result that the playhouse was soon a mass of flames, and was totally destroyed, the actors losing their wardrobes and the composer his score. It is a curious commentary on the supposed safety of a fireproof theatre that, when Drury Lane had been opened, only a short time before, after an expenditure of over £125,000, Miss Farren, in the opening address, had assured the public that a conflagration could never happen at that playhouse, as the management had provided water enough to drown all the spectators, after which the iron curtain and other safety appliances were exhibited to confirm the actress's statements.



COME L'ARABA FENICE

CIRCASSIAN BRIDE

Structure is most admired. Songs & Duets in the last Act.
OF THE (CIRCASSIAN BRIDE)
as performed at the late Theatre Royal Drury Lane.
(Composed & Arranged for the)
(Piano Forte or Harp.)
BY H. R. BISHOP

Drawn & Etched by G. Minors

Stat. Hall.

Price

- m . 271. 17
- album - a. Brown
- Aug 14, 1894

YERGENI OLIGU
ENT TO
NOTICORRYTO

TO THE PUBLIC.

I cannot resist the present Opportunity of expressing my Gratitude for the very liberal reception that was given to the Music of the **CIRCASSIAN BRIDE**, on the single Night of its performance at the late Theatre Drury Lane; * which alone has consoled me for the Loss of that Emolument, which, but for this unfortunate Accident, might have rewarded me for the Time and Study I had bestowed on the Composition: Nor can I forego the Impulse which presses me to acknowledge, in the warmest manner, the great Exertions and earnest Endeavours of every one of the Performers to do me the most ample Justice: To them, the greatest share of the Plaudits, so universally bestowed upon almost every piece of Music in the Opera, is assuredly due .

The whole of the Music, here published is revived solely from the power of recollection; and I flatter myself if not exactly according to the **ORIGINAL** Copy, (which was consumed) it is rather improved than otherwise: I know of no Instances, however, of material Variation; nor do I lament the utter impossibility I find of putting the Chorusses and Concerted pieces into their Original state: In private parties they are seldom used, and in this case, would only have delay'd the publication, and have increased the price three-fold .

That the Music throughout bears a **SERIOUS** Character, is, (in private performance) rather a recommendation than denial: but, lest it should be urged as a Fault in the Composition, I must observe, that a Composer is bound by the cast and Character of the Author; And that he cannot with propriety produce a lively style of Music, where no situation is afforded him to introduce it .

My chief Object in the composition of this Opera, was to blend, as far as my Abilities would permit, the Tastes of the **PUBLIC** and the **PROFESSOR**; For I have ever conceived that no substantial reason could exist, (tho' the assertion has been often made) that the Publican should not be pleased with Music which gratified Men of Science .

For myself — I can only say, that far from despising the national taste it is the Criterion which will decidedly direct the future exertions of .

the Public's

most devoted

And

Most grateful Servant ,

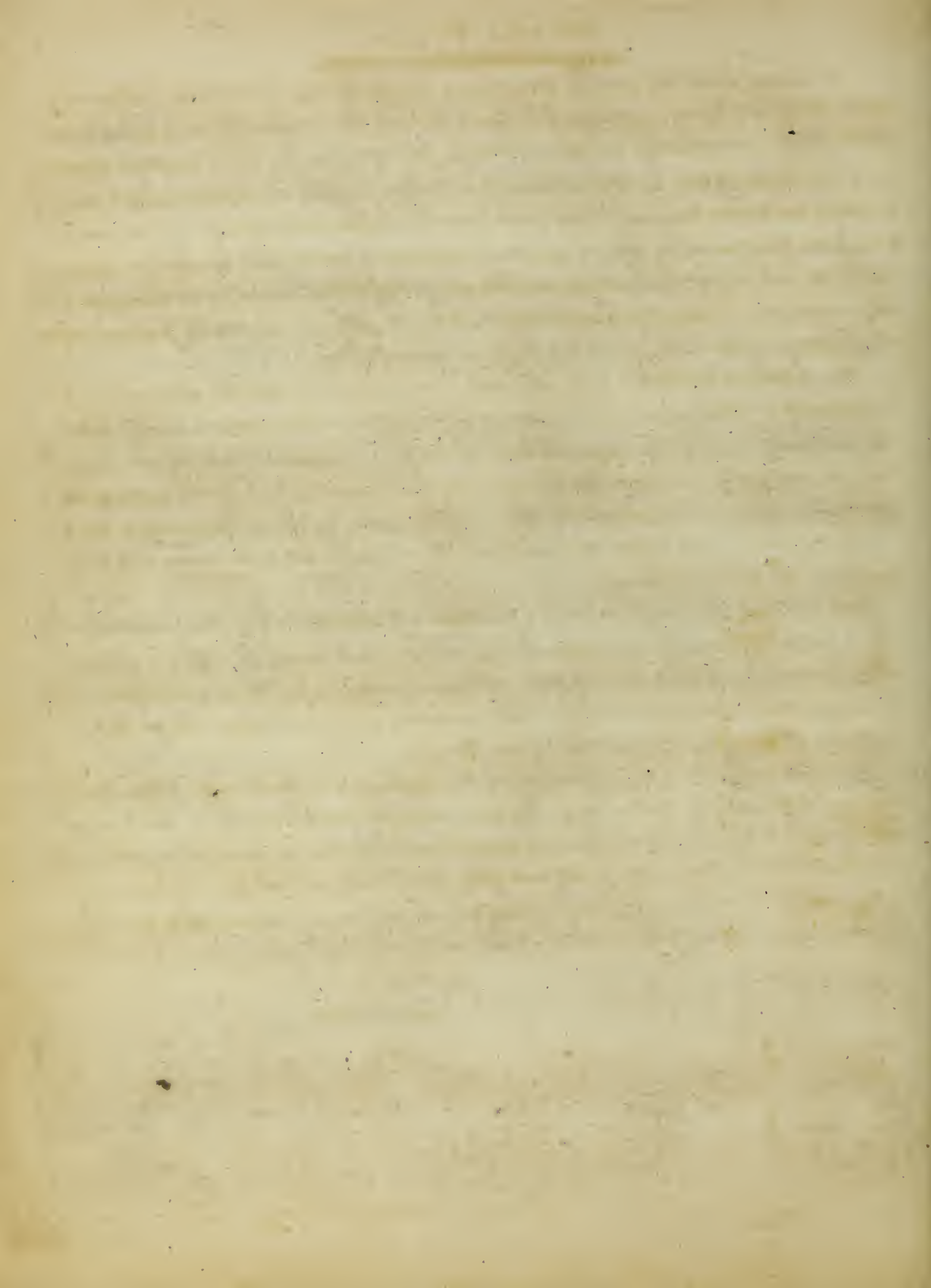
Henry K. Bishop

32 Panton St

Haymarket .

April, 8th 1809 .

* The **Circassian Bride**, was performed for the first time on the Night previous to the destruction of The Theatre .



OVERTURE .

ADAGIO

Wind Insts

Slentando Allegro Moderato

p Clar:

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and features a more rhythmic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The upper staff shows a melodic line with some triplet markings. The lower staff provides a steady accompaniment with chords and moving lines.

The third system features a prominent triplet in the upper staff, consisting of three sixteenth notes. The lower staff continues with its accompaniment, including some chordal textures.

The fourth system shows a melodic line in the upper staff that is more active and rhythmic. The lower staff continues with a supporting accompaniment.

The fifth system is marked "Military Band." and includes dynamic markings: *p* Slentando *pp*. The upper staff has a melodic line with some grace notes. The lower staff has a more rhythmic accompaniment.

The sixth system features a complex melodic line in the upper staff with many sixteenth notes. The lower staff continues with a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The upper staff contains a complex, rhythmic melody with many beamed notes, while the lower staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The upper staff continues with a similar complex melody. The lower staff has a dynamic marking of *f* and includes the instruction "Orchestra: *f*". A "8va" marking is present below the lower staff.

Third system of musical notation. The upper staff features a *ff* dynamic marking. The lower staff has dynamic markings of *p*, *f*, *p*, and *f* across the system.

Fourth system of musical notation. The upper staff begins with a *p* dynamic marking and includes the instruction "Clar:". The lower staff contains a melodic line with some rests.

Fifth system of musical notation. The upper staff has a *f* dynamic marking. The lower staff features a series of chords and rests.

Sixth system of musical notation. The upper staff includes triplets marked with a "3" and a flat. The lower staff consists of chords and rests.

Military Band.

8^a

Flauto Solo ad lib:

Andantino
Grazioso

8^a 3

dolce

ad lib: a tempo

12

loco

Cadenza ad lib: Largo

RONDO

Allegretto

The musical score is written for piano and clarinet. It begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamics range from piano (*p*) to forte (*f*). The score consists of several systems of staves. The first system shows the piano accompaniment with a piano (*p*) dynamic. The second system includes a clarinet part, marked 'p Clarinetto'. The score features intricate piano textures with sixteenth-note patterns and a more melodic clarinet line. The piece concludes with a final cadence in the piano part.

Solo Violino

8. "The Linnel in the Hawthorn Bush."

SUNG BY M^{RS} MOUNTAIN,

Allegretto
Vivace

The musical score consists of three systems of music. The first system is a piano introduction in 6/8 time, marked 'Allegretto Vivace' and 'f'. The second system is the vocal melody, marked 'Flage.' and 'p', with lyrics 'The Linnel in the Hawthorn Bush'. The third system is the piano accompaniment, marked '8.ve' and 'dim:'. The score is written in G major and 6/8 time.

Sweet sing the Birds in Myr-tle bow'rs, The Air is breath'd O'er spi-cy flow'rs, In

va- - ried hues the vales ap- - pear, In va- - ried hues the vales. . . ap- -

- - pear . The

Flag^t *mf*

Lil-ly, The Lil-ly, With the ro- - ses blush- - , All

fail my pan-ting heart to cheer, I'd part with all a-gain to hear, The

Lin-net The Linnet In the Haw-thorn Bush, The

Cres.

Linnet The Linnet In the Haw-thorn Bush, . . . I'd

p *Slentando.*

part with all a-gain to hear, The Lin-net in the Hawthorn Bush, I'd

p

part with all a--gain to hear, The Lin--net in the Haw--thorn

Bush

2.

But Ah'tis idle to complain ,
 I must not, will not, sigh in vain ,
 Ner damp my pleasure with a tear .
 Should sad reflection on me rash ,
 I'll fancy home my heart to cheer ,
 And think each Bird that charms my ear ,
 The Linnet in the Hawthorn Bush .

Every Bullet has its Billets

SUNG BY M^R G. SMITH.

Con Spirito

The piano introduction consists of two staves in G major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A forte (f) dynamic marking is present at the beginning.

I'm a tough true hearted Sai-lor, Care-less and all that d'ye see,

This system includes a vocal line and piano accompaniment. The vocal line is in G major and common time, with lyrics written below the notes. The piano accompaniment consists of two staves. Dynamics include piano (p) and sforzando (sf) markings.

Never at the times a rai-ler, What is time or tide to me, All must die when

This system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown with lyrics. Dynamics include piano (p) and sforzando (sf) markings.

Fate shall will it, Provi - - dence or - - dains it so, Ev'ry Bul-let

Largo. *Cheerfully.*
p has its Billet, *f* Man the Boat Boys *p* Yo heave ho, Yo heave ho, Yo heave ho,

f Man the Boat Boys *hr* Yo heave ho.

2.

Life's at best a Sea of trouble,
 He who stems it is a dunce;
 Deaths to me an empty bubble,
 Man can never die but once.
 Bring the Can Boys, let us fill it,
 Shall we shun the fight, Oh no!
 Ev'ry Bullet has its Billet,
 Man the Boat Boys, Yo heave ho.

Why should Man at fate Repining

DUET, SUNG BY

M^r. Mountain & M^r. Pannister.

Allegretto
Vivace

M^{rs} M.

Why should Man at Fate repining, grumbling still for

-loco
f

e - - ver be? Why not laugh in - - stead of whi - - ning, why not dance most mer - - ri - - ly?

M^r B:

How can Laughter smooth the Fa-ces, of the Married Men a-lack? Who can dance with

8^a

(Both)

nimble Pa-ces, with a load up-on his back? Li ra li ra li ra la la la, Li ra

M^{rs} M.

li ra li ra la la la, li ra li ra la, li ra la . . . Why should Man at loco.

p

M^{rs} M.

Fate re-pi-ning Grumbling still for e-ver be, Why not laugh in-

M^r B.

f Why not laugh in-

The musical score is arranged in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line. The first system covers the first two lines of music. The second system covers the last two lines of music, ending with a double bar line and a repeat sign.

...stead of whi-ning, Why not dance most mer--ri-ly, most mer--ri--
 ...stead of whi-ning, Why not dance most mer--ri--ly, most mer--ri--
 ...ly, most mer--ri--ly. §
 ...ly, most mer--ri--ly. §
 ...ly, most mer--ri--ly. §

2.

(M^{rs} M.) That's the Cause, a Husband weary
 Of his Wife upon the Road,
 Throws away his wedded deary,
 And another takes his load.



(M^r B.) But you and I will cling together,
 Like the Anchor to the ground;
 Nor divide in Stormy Weather,
 Both to one bless'd Haven bound!
 Lira lira lira la la la, &c.

HELENA,

17

SUNG BY M^{RS} BLAND,
(with an Accompaniment for a Violoncello.)

Andantino Cantabile .

Violoncello

PIANO

FORTE

p e legate:

p e legate:

mf sfz sfz f

The scenes of the de-sert were rug-ged and bare, And dark was the face of the

p

p sfz

Circassian Bride .

sky, And the sad-ness of doubt, And the gloom of despair, were fixd up-on Helena's

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line contains the lyrics "sky, And the sad-ness of doubt, And the gloom of despair, were fixd up-on Helena's". The piano accompaniment consists of chords and moving lines. A dynamic marking of *mf* is present at the beginning, and *sfz* appears later in the system. A triplet of eighth notes is marked with a '3' above it.

The piano accompaniment for the first system, showing the right and left hand parts. It includes dynamic markings *mf*, *p*, and *sfz*.

eye; For a trai-tor had ruind the peace of the Maid, Forget-ful of mer-cy and

The second system of music continues the vocal line and piano accompaniment. The lyrics are "eye; For a trai-tor had ruind the peace of the Maid, Forget-ful of mer-cy and". The piano accompaniment includes dynamic markings *mf* and *p*.

The piano accompaniment for the second system, showing the right and left hand parts. It includes dynamic markings *mf*, *p*, *f*, and *p*.

truth, - - And poor Helen-a paus'd on the heath where she stray'd To

The third system of music continues the vocal line and piano accompaniment. The lyrics are "truth, - - And poor Helen-a paus'd on the heath where she stray'd To". The piano accompaniment includes dynamic markings *pp*, *Cres:*, and *f*.

The piano accompaniment for the third system, showing the right and left hand parts. It includes dynamic markings *pp*, *Cres:*, and *f*.

2d Verse

sigh for the days of her youth . She

thought on her parents de-serted and old, And the sweet smiling fields of her home , And

shudder'd to feel the bleak wind of the wold, As it whitend the water with foam , Nor

long for her parents des - pondence she griev'd, Nor long for her lovers un -

p

p

truth - - -, But in death sinking down On the grass turf she heav'd A

pp *Cres:*

pp *Cres:* *f*

pp *Cres:* *f*

Sigh for the days . . . of her Youth .

kr *f*

sf *f*

SIMON SUPPLE,

Sung by M^r Mathen's.

Allegretto
Vivace.

6/8

f *p*

f *p*

England they tell us, a land of queer fellows, A School master dwelt Simon Supple, Be- ing

England they tell us, a land of queer fellows, A School master dwelt Simon Supple, Be- ing

told that one Wife, would em-bit-ter his life, Says he "then I'll mar-ry a

Couple," Says he "then I'll marry a Couple."

2.

His speech of "Eight parts,"
 Won a couple of Hearts,
 Tho' he was, like me, rather tawdry,
 And his hair, as they say,
 Was half black and half grey,
 So his count, look'd mighty pye ballish.

His Wife Mary Anne,
 Tho' she lov'd her good Man,
 His grey hairs detested good lack,
 And his other Wife Bridget,
 Was all in a fidget,
 Sh'd such an aversion to black.

4.

One Morning in Bed,
 They prop'd up his head,
 And pull'd off his Night Cap of Woolen,
 And Then, we'l a day,
 At his hair black and grey,
 Both Wife began twitching and pulling.

5.

Oh what against two,
 Could our School Master do,
 He screw'd up his Eyes with a Grin:
 Till his head was as bare,
 On the outside of hair,
 As of brains it was barren within.

6.
 MORAL.

I think I am able,
 To draw from my fable,
 One Moral, pray cherish it dearly,
 If you lead Naughty lives,
 With a couple of Wives

Tempo 1^{mo} - [They'll both comb your head mo' severely, severely, They'll both

I Love Thee

DUETTO,

Sung by Miss Lyon & M^r Braham.

Voce . M^r Braham .

Dear

Andantino *p* *dol:*

Detailed description: This system contains the first musical notation. It includes a vocal line (labeled 'Voce .') and a piano accompaniment (labeled 'Andantino'). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a rest followed by the word 'Dear'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *dol:* (dolce) marking.

Maid by ev' - ry hope of bliss, By Love's first pledge the Vir - gin kiss, By

Cres:

p

Detailed description: This system contains the second musical notation. It includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics 'Maid by ev' - ry hope of bliss, By Love's first pledge the Vir - gin kiss, By'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *Cres:* (crescendo) marking. There is a large ink blot at the bottom of this system.

Heav'n and Earth I love thee! For e-ver in this heart shall dwell, The

love-ly form whose charms com-pel, This falt'-ring tongue To

soft-ly tell, how much Dear Maid I love thee!

Miss Lyon.
Th' time or place should in-ter-vene, Still time that chan-ges

Cres:
 ev' - - ry' Scene, Would make me still more love thee, Tho'

far a - - part as pole from pole, I still should feel thy

mf *p* *espress.*

p *mf* *p* *Viole:*

lov'd con - trol, While my de - - vo - - ted con - - stant soul, Would

mf *Clar:*

Miss Lyon. *piu Moto.*
 but ex - - ist To love thee ! While my de - - vo - - ted

M^r. Braham.
 While my de - - vo - - ted

Piano *sf* *p* *mf* *p* *piu Moto.*
 Forte.

con-stant soul, would but ex-ist To love thee! While

con-stant soul, would but ex-ist To love thee! While

my de-voted con-stant soul, *ad lib:* Would but ex-ist To

my de-voted con-stant soul, Would but ex-ist To

love thee!

love thee!

The Lovers Story.
SUNG BY M.^R BRAHAM.

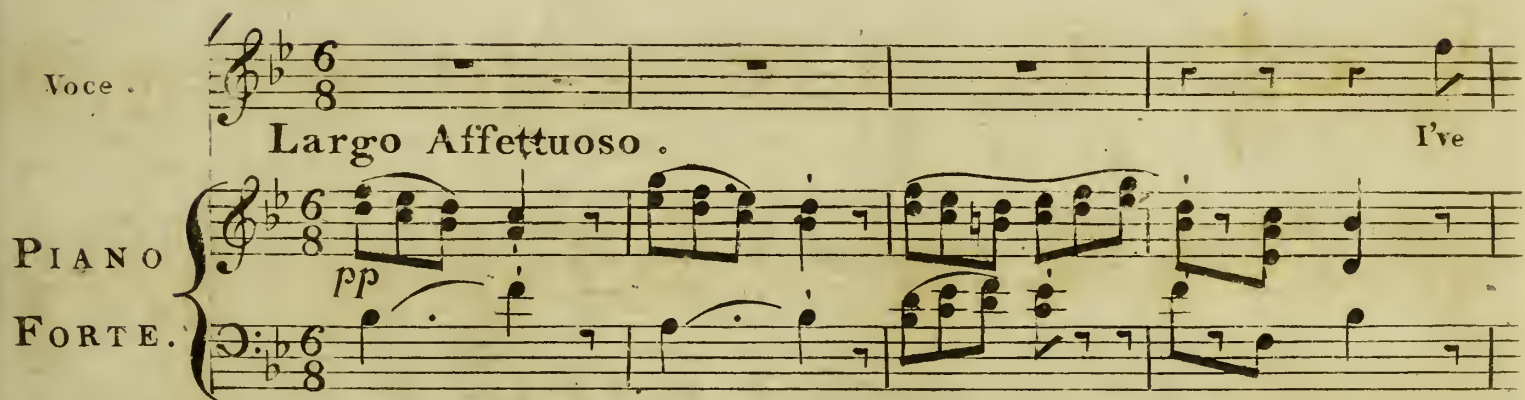
Voce .

Largo Affettuoso .

I've

PIANO

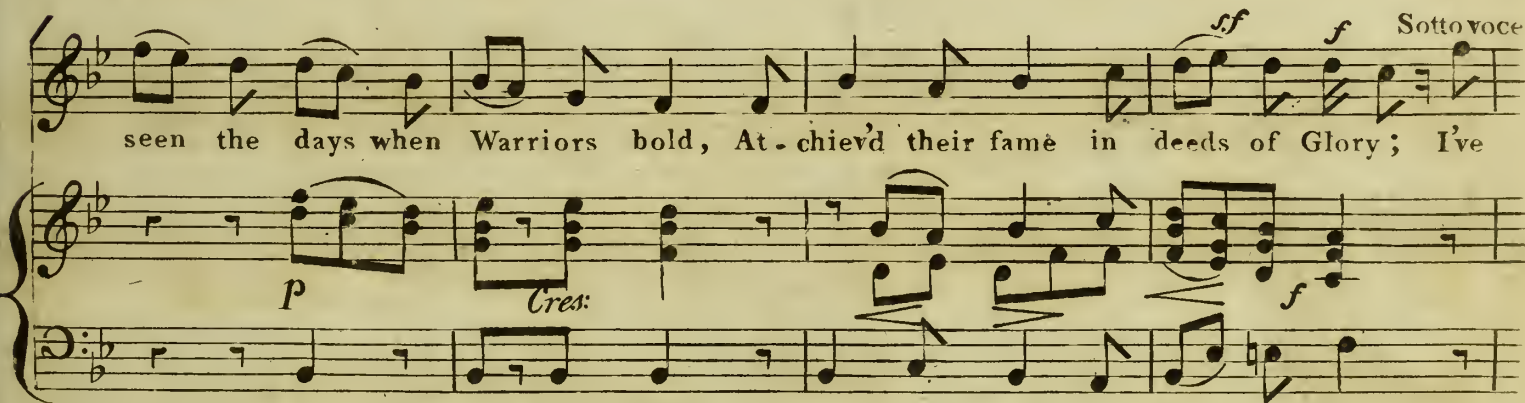
FORTE.



The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 6/8 time signature. The tempo and mood are indicated as 'Largo Affettuoso'. The piano part begins with a *pp* dynamic.

seen the days when Warriors bold, Atchiev'd their fame in deeds of Glory; I've

pp *Cres:* *f* *Sotto voce*




The second system continues the vocal and piano parts. The vocal line includes the lyrics 'seen the days when Warriors bold, Atchiev'd their fame in deeds of Glory; I've'. The piano accompaniment features dynamics of *pp*, *Cres:*, and *f*. The vocal line ends with the instruction *Sotto voce*.

sweet... ly told, *f* (With spirit. *pp* dolce.

heard the lays that sweet... ly told, The War... riors fame, The

pp *f*



The third system continues the vocal and piano parts. The vocal line includes the lyrics 'heard the lays that sweet... ly told, The War... riors fame, The'. The piano accompaniment features dynamics of *pp* and *f*. The vocal line includes the instruction *(With spirit. pp dolce.*

(Animated.)

Lo - vers sto - ry . I've fought and Con - quer'd

p dolce *Cres.* *f* *p* *f* *p*

with Expression . (Piang-evole.)

But a - - las ! The fly - ing foe of sight be - - rest me, And

pp *Slentando* *pp*

fate . . which bade their thun - - ders pass, My

pp *Ped.* *tremolo*

hap - less life In darkness left me, In dark - - - - - ness left me .

ad lib.

Allegro Moderato .

p Yet tho' no more these eyes can view, *h* The scenes of former

p ...

Violonc: Solo .

deeds of Glo-ry , Yet mem'-ry shall with Joy re-new , The

Tutti .

dolce Warriors Fame, The *f* Lov-ers Sto-ry, The *dolce* War-riors Fame, The

f *p* *f*

Lov-ers Sto-ry .

p *f* Con Strepito:

"Illusive Hope"

QUINTETTO,

Sung by

M^{rs} Mountain, Miss Lyon, M^r J. Smith, M^r Braham & M^r G. Smith.

Larghetto

M^{rs} Mountain.

Soprani

Miss Lyon.

M^r J. Smith Alto.

M^r Braham Tenor.

M^r G. Smith Bass.

PIANO

FORTE.

Il-lu-sive hope no more de-ceiving, Now to our

Il-lu-sive hope no more de-ceiving, Now to our

Il-lu-sive hope no more de-ceiving, Now to our

Il-lu-sive hope no more de-ceiving, Now to our

Il-lu-sive hope no more de-ceiving, Now to our

Larghetto

(This Movement should be sung without any Accompaniment.)

Copyrighted by Mrs. M. B. Braham.

pp
 wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving
pp
 wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving
pp
 wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving
pp
 wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiving
pp
 wish - - es friend - - ly prove, Pro - - pi - - tious pow'rs In you be - - leiv - - ing

f *dim:* *p* *Andantino con Moto.*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly Gaily let each
f *p*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly let each
f *p*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly let each
f *p*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly let each
f *sfz* *p*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly let each
f *sfz* *p*
 Grant the re - - ward to con - - stant Love . Gai - ly Gai - - ly let each

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

moment fly Light-ly Light-ly Lightly passing as a sigh, sweet-ly sweet-ly

sfz

Cres: *f* *p* *mf*
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air

Cres: *f* *p* *mf*
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air

Cres: *f* *p* *mf*
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air,

Cres: *f* *p* *mf*
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air - , the

Cres: *f* *p* *mf*
sweet-ly smile oh Goddess fair, Gent-ly Gent-ly press the ambient Air, press the

Cres: *f* *p* *mf*

Gai - ly Gai - ly Gai - ly let each moment fly, Light - ly Light - ly

Gai - ly Gai - ly Gai - ly let each moment fly, Light - ly Light - ly

Gai - ly Gai - ly Gai - ly let each moment fly, Light - ly Light - ly

am - biant Air, Gai - ly let each moment fly, Light - ly Light - ly

am - biant Air, Gai - ly let each moment fly, Light - ly Light - ly

The first system of the musical score consists of six staves. The top three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They all begin with a piano (*p*) dynamic marking. The lyrics for these staves are: "Gai - ly Gai - ly Gai - ly let each moment fly, Light - ly Light - ly". The fourth staff is a piano accompaniment with a treble clef, starting with an *p* dynamic. The fifth staff is a piano accompaniment with a bass clef, also starting with an *p* dynamic. The sixth staff is a grand staff (treble and bass clefs) with a piano accompaniment, starting with an *p* dynamic.

Light - ly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - ly

Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -

Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - ly

Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -

The second system of the musical score consists of six staves. The top three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They begin with a forte (*f*) dynamic marking. The lyrics for these staves are: "Light - ly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - ly", "Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -", and "Lightly passing as a sigh, Gai - ly Gai - ly Gaily let each moment fly, Light - -". The fourth staff is a piano accompaniment with a treble clef, starting with a *f* dynamic. The fifth staff is a piano accompaniment with a bass clef, starting with a *f* dynamic. The sixth staff is a grand staff (treble and bass clefs) with a piano accompaniment, starting with a *f* dynamic. There are also dynamic markings of *pp* (pianissimo) and *p* (piano) in various staves.

Light - - - ly Lightly pass - - - ing as a sigh, Lightly pass - - - ing as a
 - - - ly pass - - - ing as a sigh, Lightly pass - - - ing as a
 - - - ly pass - - - ing as a sigh, Lightly pass - - - ing as a
 - - - ly pass - - - ing as a sigh, as a
 Light - - - ly pass - - - ing as a sigh, as a
 8^a loco

sigh Lightly pass - - - ing as a sigh
 sigh Lightly pass - - - ing as a sigh
 sigh Lightly pass - - - ing as a sigh
 sigh, as a sigh
 sigh, as a sigh
 8^{ve} loco
 p f

Sweet Maid's

SUNG BY M^{RS} BLAND,
(with an Accompaniment for the HARP.)

Andantino
Grazioso

Wherefore Sweet Maid sigh you so, Why does your soft' cheek fade,

Is it for Love, Is it for Woe, Love is not Joy Sweet Maid.

tr Sweet . . . Maid . . . Sweet . . . Maid , Is it for Love ,

Cres:

Is it for Woe, Love is not Joy Sweet Maid , Love is not Joy Sweet

p *Cres* *inf*

Maid What has

f

he for whom you sigh . . That is not al- so mine , A breast where you'll safe-ly

p *Cres*

lie - - And a heart-but that is thine - - and a heart-But that is

Cres.

ad lib:
thine - - Therefore Sweet Maid sigh not so, Nor let your soft cheek

mf p

fade, Prithee then love no more for woe, But love for Joy Sweet

colla voce.

Maid , Sweet - Maid -

f p \oplus * f \oplus p *

Sweet Maid Pri--thee then love no

This system contains the first line of music. It features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are "Sweet Maid Pri--thee then love no". Below the vocal line is a grand staff for piano accompaniment, consisting of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a trill in the right hand and a melodic line in the left hand. There are two asterisks (*) in the piano part, one above the right-hand staff and one above the left-hand staff.

more for woe But love for joy Sweet Maid

8^{ve}
Slentando.

This system contains the second line of music. The vocal line continues with the lyrics "more for woe But love for joy Sweet Maid". The piano accompaniment continues with a similar texture. A dynamic marking "*8^{ve}*" is placed above the piano part, and "*Slentando.*" is placed below it.

But love for joy Sweet Maid

loco

This system contains the third line of music. The vocal line continues with the lyrics "But love for joy Sweet Maid". The piano accompaniment continues. A dynamic marking "*loco*" is placed above the piano part.

This system contains the fourth line of music, which is entirely instrumental. It features a grand staff for piano accompaniment with a treble clef on the right and a bass clef on the left. The piano part continues with a melodic line in the left hand and a rhythmic accompaniment in the right hand.

"Welcome Despair"

Duetto,

SUNG BY M^R BRAHAM & MISS LYON.

Allegro

Agitato:

7

3

Miss Lyon.

ad lib:

Wel - come Des - pair

Thy dead - ly smart ,

Wel - - - come Des

f

f

Agitato

- - - pair

Thy dead - ly smart ,

A - round my beat - ing

Oboe

f

p

Heart ,

A - round my beat - ing

Heart ,

Nor spare - - - thy

Heart ,

Flauto

Miss Lyon. *tr*

Ve - nom'd sting ,

M^r Braham.

ad lib:

Wel - come Des - pair ,

Thy deadly smart ,

Wel - - - come Des -

loco

f

f

f

- - - pair Thy dead-ly smart, A-round my beat-ing Heart, A-

f *f* *p* Oboe.

- - round my beat-ing Heart, Nor spare thy venom'd sting

dolce. For Love's

8ve *Flauto* *loco* *cres:* *f* *p*

place suits thy em- - brace, Love's place suits thy em- - brace - -

dolce. For Love's place suits thy em- - brace - -

- - suits thy em- - brace . Then come Des- - - pair - - -

p *f* *p* *f*

- - suits thy em- - brace . Then come Des- - - pair - - -

p *f* *p* *f*

and triumph there, and all thy tortures bring, And
and triumph there, and all thy tortures bring, And

h
h
p *mf* *pp*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto voice, respectively. They both sing the lyrics "and triumph there, and all thy tortures bring, And". The vocal lines are written in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is shown in the bottom two staves, with a grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p*, *mf*, and *pp*. The first system ends with a fermata over the final note of the vocal lines.

all . . .
all . . .

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics "all . . .". The piano accompaniment is highly rhythmic, featuring many triplets. The piano part is written in a grand staff. The system ends with a fermata over the final note of the vocal lines.

Detailed description: This system contains the fifth and sixth systems of the musical score. It consists entirely of piano accompaniment, written in a grand staff. The piano part continues with the same rhythmic pattern of eighth and sixteenth notes, including several triplets. The system ends with a fermata over the final note of the piano part.

(For those whose Voices are mezzo Sopranos.)

thy
thy tor - - - tures
thy tor - - - tures

Cres: *f*

bring, all thy tor-tures bring, all thy tor-tures bring, all thy tor - -
bring, all thy tor-tures bring, all thy tor-tures bring, all thy tor - -

fp fp fp fp fp fp fp fp fp fp f

- - - tures bring - - -
- - - tures bring - - -

ff FINE.

Henry R Bishop

